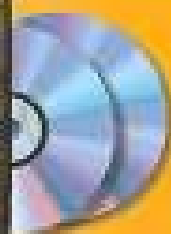


**ULTIMATE
GUITAR
PLAY-ALONG**

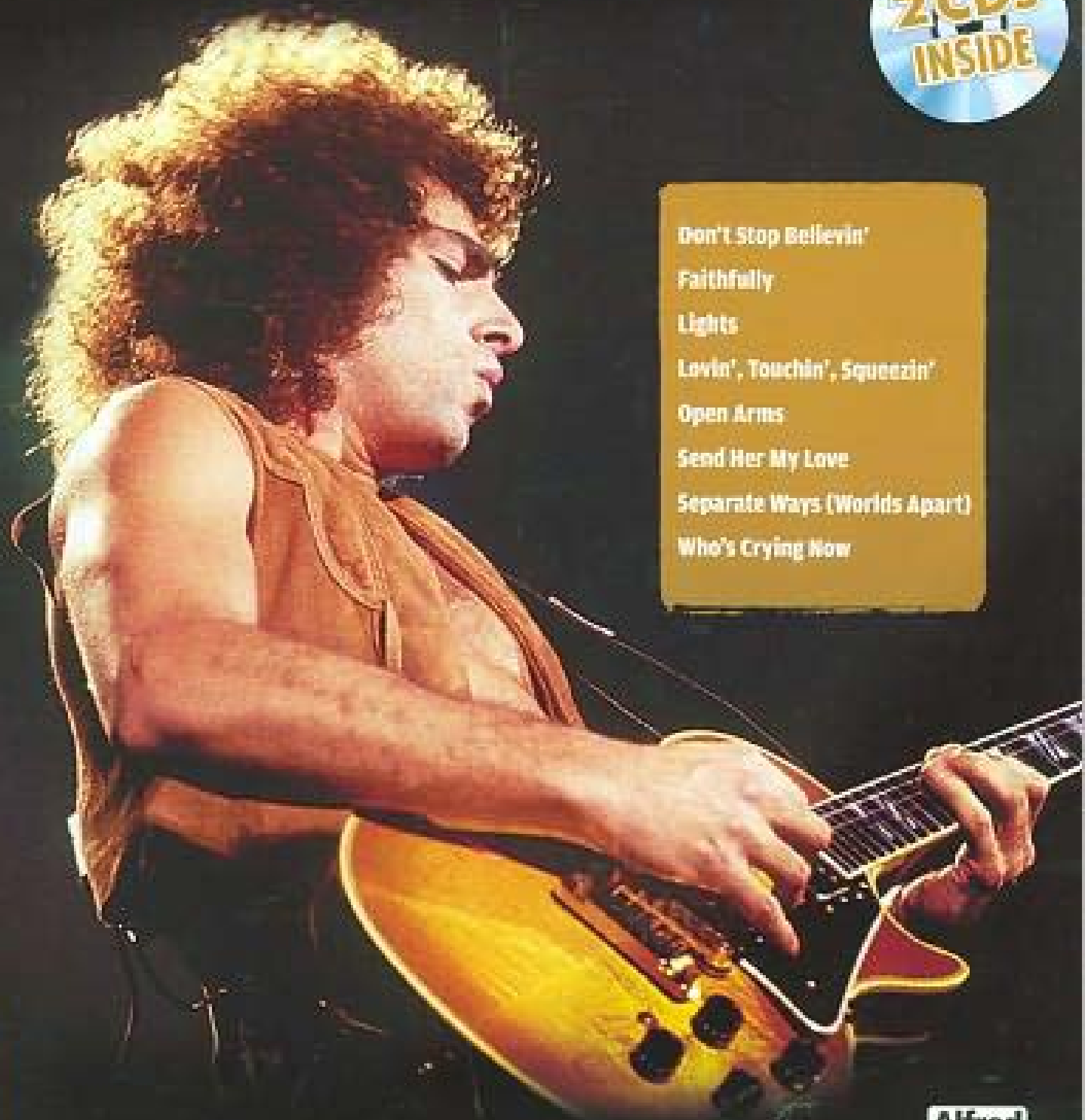


JOURNEY

Play Along with 8 Great-Sounding Tracks

BOOK & PLAY-ALONG CDs

WITH  TONE 'N' TEMPO CHANGER



Don't Stop Believin'

Faithfully

Lights

Lovin', Touchin', Squeezin'

Open Arms

Send Her My Love

Separate Ways (Worlds Apart)

Who's Crying Now



Contents printed on 100% recycled paper.


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GUITAR
PLAY-ALONG**



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Play Along with 8 Great-Sounding Tracks

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WITH  **TONE 'N' TEMPO CHANGER**

About the TNT Changer

Use the TNT software to change keys, loop playback, and mute tracks for play-along. For complete instructions, see the **TnT ReadMe.pdf** file on your enhanced CDs.

Windows users: insert a CD into your computer, double-click on My Computer, right-click on your CD drive icon, and select Explore to locate the file.

Mac users: insert a CD into your computer and double-click on the CD icon on your desktop to locate the file.

Recordings produced and mixed by Doug Emery, Lee Levin, and Dan Warner

Guitars and bass: Dan Warner

Keyboards: Doug Emery

Drums and percussion: Lee Levin

Cover photo: © Ross Halfin



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DON'T STOP BELIEVIN'

Moderately ♩ = 120

Intro:

Words and Music by
JONATHAN CAIN, NEAL SCHON
and STEVE PERRY

E B C#m A E
Piano & Bass Gtr.

The Intro consists of two staves of music. The first staff is for the Piano and Bass Guitar, with a treble clef and a key signature of three sharps (F#, C#, G#). The rhythm is a steady eighth-note pattern. The second staff is for the Electric Guitar, with a treble clef and a key signature of three sharps. It features a melodic line with a 15th fret harmonic (15ma) and a moderate force (mf) harmonic (harm.) section. The music is divided into measures by bar lines, with chord changes indicated by letters E, B, C#m, A, and E above the staff.

Verses 1 & 2:

E B C#m A
Piano & bass gtr. cont. simile

1. Just a small town girl,
2. Just a cit - y boy,

liv - in' in a
born and raised in

Elec. Gtr. 1 (clean-tone)

15ma

mf
harm.

(2nd time only)

T
A
B

The first part of the verses is shown on a single staff with a treble clef and a key signature of three sharps. The music is divided into measures by bar lines, with chord changes indicated by letters E and B above the staff. The lyrics are written below the staff, with lines for the two verses. The first verse starts with 'lone - ly world.' and the second with 'South De - troit.' The music continues with 'She took the mid - night train go - in'' and 'He took the mid - night train go - in''.

lone - ly world.
South De - troit.

She took the mid - night train go - in'
He took the mid - night train go - in'

an - y - where.
an - y - where.

1.

2.

E

The second part of the verses is shown on a single staff with a treble clef and a key signature of three sharps. The music is divided into measures by bar lines, with chord changes indicated by letters G#m and A above the staff. The lyrics are written below the staff, with lines for the two verses. The first verse starts with 'an - y - where.' and the second with 'an - y - where.' The music continues with 'an - y - where.' and 'an - y - where.' The staff is labeled with 'Elec. Gtr. 1' and '15ma' above the staff, and 'mf harm.' below the staff. The staff is also labeled with 'T A B' at the bottom.

Elec. Gtr. 1

15ma

mf
harm.

5

T
A
B

Piano & bass gtr. cont. simile
Elec. Gtr. 2 (w/light dist.)

C#m

G#m

[illegible]

E

[illegible]

Verse 3:

Elec. Gtrs. 1 & 2 tacet

26 *Piano & bass gtr. cont. simile*

B C#m A

A sing-er in a smok-y room. The smell of wine and cheap per-fume.

30 E B G#m A

For a smile they can share the night; it goes on and on and on and on.

Bridge:

34 B/A A B/A E/A B/E E B/E E

Stran-gers wait-ing up and down the boul-e-vard. Their

*Elec. Gtrs. 3 & 4 (w/light dist.)

mf P.M. P.M. P.M. P.M. P.M.

T 16 14 16 17 16 17 16 17

A 16 14 16 16 16 16 16 16

B 0 0 0 0 0 0 0 0

*Composite arrangement.

38 B/A A B/A E/A B/E E B/E E

shad-ows search-ing in the night.

P.M. P.M. P.M. P.M. P.M.

T 16 14 16 17 16 17 16 0

A 16 14 16 16 16 16 16 0

B 0 0 0 0 0 0 0 0

42

B/A A B/A E/A B/E E B/E E

Street - lights - peo - ple, - liv - ing just to find e - mo - tion.

P.M. - - - - P.M. - - - - P.M. - - - - P.M. - - - -

T 16 14 16 17 16 17 16 17

A 16 14 16 16 16 16 16 16

B 0 0 0 0 0 0 0 0

To Coda ♢

46

B/A A B/A E/A B/E E B/E A

Hid - ing - some - where - in the night.

P.M. - - - - P.M. - - - - P.M. - - - - P.M. - - - -

T 16 14 16 17 16 17 17 16 17 14

A 16 14 16 16 16 16 16 16 16 14

B 0 0 0 0 0 0 0 0 0 0

12

Interlude:

50

E Elec. Gtr. 3 B C#m A E

P.M. - - - - P.M. - - - - P.M. - - - - P.M. - - - -

T 0 4 6 6 7 6 6 6 2

A 0 4 4 4 4 4 4 4 2

B 0 0 0 0 0 0 0 0

Elec. Gtr. 4

T 0 4 6 4 6 7 2

A 0 0 2 4 2 4 6 4

B 0 0 0 0 0 0 0 0

1 2

Verse 4:

54

B C \sharp m A E

Work-in' hard to get my fill. Ev-'ry-bod-y wants a thrill.

Rhy. Fig. 1
Elec. Gtr. 3

P.M. P.M. P.M. P.M.

TAB

0 0 4 4 6 4 4 4 4 6 6 6 7 6 6 6 6 2 2 2 2 4 0 0 0 0 0 0 0 0 0 0

Rhy. Fig. 1A
Elec. Gtr. 4

TAB

0 0 2 2 4 2 4 6 4 6 7 0 1 2 0

58

B G \sharp m A E

Pay-in' an-y-thing to roll the dice just one more time.

end Rhy. Fig. 1

P.M. P.M. P.M. P.M.

TAB

0 0 4 4 4 6 4 4 4 4 6 6 6 6 6 6 6 0 2 2 2 4 2 2 2 0 0 0 0 0 0 0

end Rhy. Fig. 1A

TAB

0 0 2 2 4 2 4 6 6 4 6 7 4 5 1 2 0

Verse 5:

62

B C#m A

Some will win, some will lose, some were born to

Elec. Gtr. 3

P.M. P.M. P.M.

TAB

0 0 2 2 2 2 4 4 6 4 4 4 4 6 6 6 7 6 6 6 6 2

0 0 0 0 2 2 2 2 4 4 4 4 4 4 4 4 4 4 4 4 4 0

Elec. Gtr. 4

TAB

0 0 0 2 4 2 4 6 4 6 7 0

65

E B G#m

sing the blues. Oh, the mov-ie nev-er ends; it goes

P.M. P.M. P.M.

TAB

2 2 4 2 2 2 0 0 2 2 2 4 4 4 6 4 4 4 4 4 4 4 6

0 0 0 0 0 0 0 0 0 0 0 2 2 2 2 2 2 2 2 2 2 2 4

TAB

1 2 0 0 2 4 2 4 6 6 4

68

A

on and on and on and on.

P.M. P.M.

TAB

6 6 6 6 6 6 6 2 2 2 2 2 2 2

4 4 4 4 4 4 4 0 0 0 0 0 0 0

TAB

6 7 (7)

4 5 (5)

Coda

B/E E B/E A

70

Elec. Gtr. 5 (w/light dist.)

8va

f

TAB

13 14 16 14 16 17 14

13 14 16 14 16 17 14

16 17 14 16 17 14 12

16 16 17 16 16 17 14 14 14 0

Elec. Gtrs. 3 & 4

Guitar Solo:

w/Rhy. Figs. 1 (Elec. Gtr. 3) & 1A (Elec. Gtr. 4)

E B C#m A

Elec. Gtr. 5

8va

72

1/2 1/2 1/2

TAB

16 16 14 16 16 16 16 16 (16) 14 17 16 17 14 16 14

E

B

G#m

A

Elec. Gtr. 6
(w/light dist.)

76

8va

f

21

1 1/2

21 (21)

16 1/2 (16) 16 14 16 1/2 16 14 17 17

TAB

Elec. Gtr. 5
(8va)

TAB

Chorus:

w/Rhy. Figs. 1 (Elec. Gtr. 3) & 1A (Elec. Gtr. 4) both 3 lines

80

E B C#m A E

Don't stop be - liev - in', hold on to the feel in'.

84

B G#m A E

Street lights peo - ple!

88

B C#m A

Don't stop be - liev - in'. Hold on!

92

E B G#m A E

Street lights peo - ple!

96

B C#m A E

Don't stop be - liev - in', hold on to that feel - ing.

100

B G#m A

Street lights peo - ple!

Begin fade

Fade out

FAITHFULLY

Words and Music by
JONATHAN CAIN

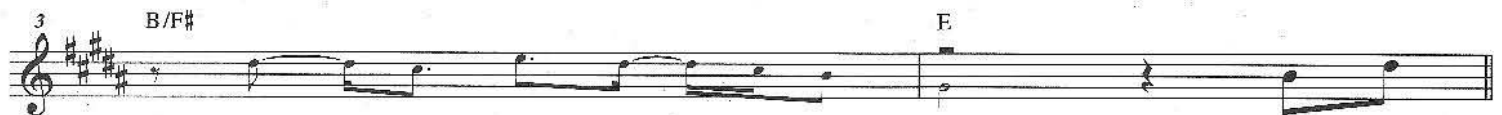
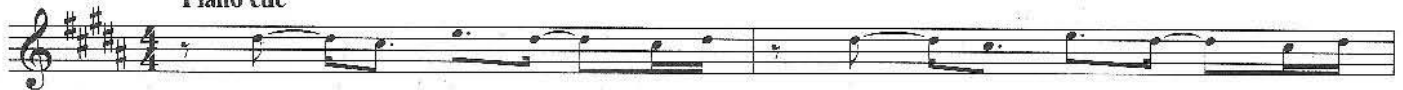
Moderately slow ♩ = 66

Intro:

B

G#m

Piano cue



1. High - way,

Verse:

B

G#m



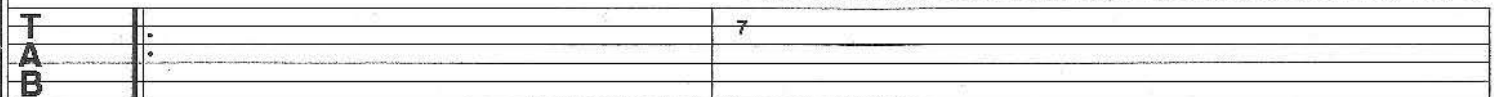
*Elec. Gtr. (w/light dist.)



(1st time only)

ppp

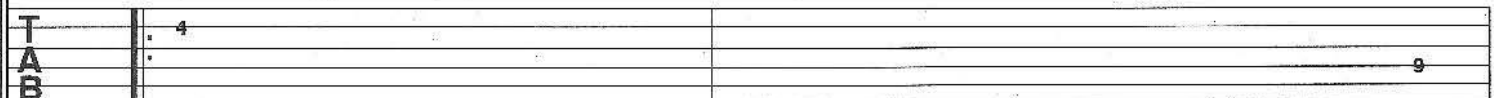
w/volume swell



Elec. Gtr.

p

(2nd time only)



*Composite arrangement.

7 E B

Wheels go 'round and 'round, you're on my mind.
We all need the clowns to make us smile.

mp (w/volume swell) w/volume swell

TAB 4 4 6 (6) 8 6

9 7 11 11 9 7 9 7

9 Rest - less hearts sleep
Through space and time, al - ways an -

(w/volume swell) (6) 4

TAB 9 8 6 4 6 8

11 G#m E

lone to - night, send - in' all my love a - long the
oth - er show. Won - d'ring where I am, lost with

2nd time only

TAB 9

13 B/F# F# E G#m

wire. out you. They say that the road ain't no place to start a fam-
And be in' a part ain't eas y to on this love

p *mf*

TAB 4 4 3 9 6
4 4 4 9 6
0 4

15 B E G#m

- 'ly. Right down the line it's been you and me.
af-fair. Two strang-ers learn to fall in love a-

w/volume swell
(1st time only)

TAB 12 (12) 11 (11) 8

(2nd time only)

TAB 9 7 9 7 8 6 4 6 4 8 9 9 6
7 0 4

17 B E G#m

gain. And lov-in' a mu-sic man ain't al-ways what it's
I get the joy of re-dis-

TAB 4 6 4 4 4 6 4

TAB 7 9 7 9 (9) 7 9 9 7 9 9 9 6
7 0 4

19 **B** **F#** **D#m** **F#**

s'posed to be. } Oh, girl, you stand by me. I'm for-
cov - 'ring you. }

2nd time only -

TAB

9 4 4 4
9 4 4 4
7 2 2 2

22 **C#m** **B/D#** **E** **B**

ev - er yours, faith - ful - ly.

(2nd time only) -

f both times -

TAB

6 4 9 7 7 9 8 9 7
6 4 9 7 7 9 8 9 7
4 0 0 0 0 0 0 0 0

25 **G#m** **B/F#** 1. **E** 2. **E**

2. Cir-cus

(both times) -

TAB

7 7 9 9 9 7 7 7 9 8 9 7 7 9 9 7 0 0

Outro:

29 **B** **G#m** **B/F#** **E**

Whoa, whoa, whoa.

15 15 15 15 15

TAB

4 6 4 9
4 6 4 9
2 4 2 7
0 0 0 0

33

Faith - ful - ly. I'm still

f

TAB

18 18 18 18 (18) 16 18 18 18 18 (18) 16

35

yours.

gva

TAB

18 18 18 18 (18) 16 19 18 19 18 (18) 16 19 19 (19)

37

gva

TAB

17 16 17 19 17 17 17 17 (17) 17 16 17 17 17 (17) 16

39

TAB

17 16 14 16 16 (16) 14 16 14 16 14 16 14 16 13 16 19 16 16 16 18 16 18 16

40

I'm for

gva

hold bend

TAB

16 (16) 14 16 18 16 18 (16) 16 18 16 19 19 19

41 B G#m

ev - er yours. Ev - er yours.

(8va)

hold bend hold bend hold bend hold bend

TAB

(19) 19 19 19 19 (19) 19 19 19 (19) 19 19 19 (19) 19 19

43 B/F# E

faith - ful -

(8va)

hold bend hold bend hold bend hold bend

TAB

(19) 19 19 19 19 (19) 19 19 19 (19) 19 19 19 (19) 19 19

45 B G#m

- ly.

(8va)

TAB

19 19 16 19 19 16 19 16 19 19 19 19 19 (19) 16 19 16 19 18 (18) 16 18 16

47 B/F# E

(8va)

TAB

18 (18) 18 18 1 1 1/2 (19) 16 16 16/18

The musical score is written for guitar and voice. The guitar part is in standard notation with a key signature of one sharp (F#) and a 7/8 time signature. The vocal part is in standard notation with a key signature of one sharp (F#) and a 7/8 time signature. The lyrics are "sun shines on the bay, ooh, I". The guitar part includes a solo section with a key signature change to one flat (Bb) and a 7/8 time signature. The solo section is marked with a "T" and "A" and includes a key signature change to one flat (Bb) and a 7/8 time signature. The solo section is marked with a "T" and "A" and includes a key signature change to one flat (Bb) and a 7/8 time signature.

9 D Bm C

want to be there in my cit - y oh.

TAB

9 7 9 7 9 7 9 7 9 7 9 7 5 5 5 5 5 5 7 5

II Bm7 C D

Oh, oh, oh,

3

TAB

2 4 2 9 5 3 2 4 3 5 5 6 5 5 7 7 8 7 7

Verse:

13 *Elec. Gtr. 1 cont. chorus fig. simile*

So you think you're lone - ly?

**Elec. Gtr. 2 (w/light dist.)*

f

TAB

7 5/7 5 7 5

15 D Bm C

Well, my friend, — I'm lone - ly too.

TAB 7/9 5/7 5 7 5 7

17 D Bm C

I want to get back — to my cit - y — by the bay - ee - ay.

TAB 7/9 5/7 5 7 5

19 Bm7 C D

Oh, oh, oh. It's

TAB 7/9

Bridge:

21 Bm A5 G D

sad, oh, there's been morn - ings out on the road with -

Elec. Gtr. 1

TAB 3 0 3 3 3 3 2 3 2 3 2 3 2

4 4 2 0 0 0 0 2 3 2 3 2 2

4 4 2 0 0 0 0 0 2 3 2 3 2

B 2 2 6 3 3 3 0 2 3 2 3 2

23

Bm A5 G D A5 A#5

out you, with - out your charms,

TAB

25

Bm A G D

oh, oh, my, my, my, my, my, my.

TAB

27

Bm7 C D

Oh, oh, oh. When the

TAB

Chorus:

29

D Bm C

Elec. Gtr. 1 resume chorus fig. simile

lights go down in the cit - y and the

Elec. Gtr. 2

TAB

31 D Bm C

sun shines on the bay, ooh, I

TAB 7/9 5/7 5 7 5 7 5

33 D Bm C

want to be there in my cit - y, oh.

TAB 7/9 5/7 5 7 5

35 Bm7 C D

Oh, ooh, oh, oh.

TAB 7/9 7/9 7 9 7 9/11 10 12

Guitar Solo:

Bm A5 G D

Elec. Gtr. 1 resume bridge fig. simile

8va

Elec. Gtr. 2

w/delay

37

TAB 12 12 (12) 10 12 10 10 12 10 12 12 (12) 10 12 10 10

39

Bm A5 G D A5 A#5

TAB

41

Bm A5 G D

TAB

43

Bm7 C D

When the

TAB

Chorus:

D Bm C
Elec. Gtr. 1 resume chorus fig. simile

45

lights go down in the cit - y and the

TAB

47 D Bm C

sun shines on the bay. ooh, I

TAB

7/9 7/9 9 8 7 9 7 7 (7) (7) 5 5 5 5/7 5 7 5

49 D Bm C Bm7 C

want to be there in my cit-y, oh. Oh, ooh, oh,

TAB

7/9 7/9 9 9 7 9 7 7 (7) (7) 5 5 5 5/7 5 7 5

52 D Bm7 C D

oh. Mmm. Oh, ooh, oh, oh.

TAB

9/11 9 7 9 7 9 7 5 7 8/10 8 7 9/11 9 7

Elec. Gtr. 1

3.

TAB

2 4 2 3 5 3 2 4 3 5 5 6 5 5 9 7 7

LOVIN', TOUCHIN', SQUEEZIN'

Words and Music by
NEAL SCHON and STEVE PERRY

Moderately slow ♩ = 69

Intro:

A

Elec. Gtr. 1 (w/dist.)

The Intro section consists of a guitar melody in treble clef, key of D major (two sharps), and 12/8 time. The melody starts with a whole note chord (D, F#, A), followed by a series of eighth notes: D, F#, A, G, F#, E, D. The melody is marked with a forte (f) dynamic and a 'harm.' (harmonic) instruction. The guitar tab below the staff shows the fretting: 5, 5, 4, 5, 3, 2, 0.

The first line of the song features a guitar melody in treble clef, key of D major, and 12/8 time. The melody is marked with a forte (f) dynamic and a 'harm.' (harmonic) instruction. The vocal line is in the same key and time, with the lyrics 'You make me'. The guitar tab below the staff shows the fretting: 2, 2, 0, 5, 5, x, x, x, 0, 5, 7, 5, (5), 7, 5, 3.

Verse 1:

A

The Verse 1 section consists of a guitar melody in treble clef, key of D major, and 12/8 time. The melody is marked with a forte (f) dynamic and a 'harm.' (harmonic) instruction. The vocal line is in the same key and time, with the lyrics 'weep and wan - na die,'. The guitar tab below the staff shows the fretting: 2, 2, 0, 2, 2, 0, 2, 4.

28

16

with some-one else. —

A

E

Lov - in', touch - in',

1/4

1/4

TAB

7 7 7 7 7 7 9 9 2 2 2 2 3 2 9 9 0 0 0 0

5 5 5 5 7/9 9 9 0 0 2 2 3 2 9 9 0 0 0 0

18 G A

squeez in' each oth er.

TAB

5 7 7 5 4 3

Chorus:

Chorus:

20 F#m G A

You're tear - in' me a - part, ev - er - y, ev - er - y day.

TAB

4 4 4 4 4 4 5 2 2 2 2 2 2 2 4 3

22 *F#m* *G A*

You're tear-in' me a-part, oh, what can I say?

TAB

4 4 4 4 4 4 5 2 2 2 2 2 2 2 4 3

[illegible]

Verse 3:

27 A

It won't be long, yes, till you're a - lone when your

TAB

2	3	2	2	2	2	0	2	4
2	2	2	2	2	2	0	2	4
0	4	0	0	0	0	0	0	4

29 **D**

lov - er, oh, he has - n't come home. 'Cause he's

TAB

7	7	7	7	7	7	7	9	7	7	7	7	7	9	7	9
5	5	5	5	5	5	5	7/9	5	5	5	5	7/9	5	9	9

[illegible]

Chorus:

F#m

G

33

oth - er. ———

He's tear - in' you a - part, —

TAB

5 7 7 2 4 4 4 4 5

0 0 0 0 2 2 2 2 0

3 5 5 4 3 2 2 2 3

35

ooh, ev - er - y, ev - er - y day. ———

He's tear - in' you a - part. —

TAB

2 2 2 2 2 2 4 4 4 4 5

0 0 0 0 0 0 2 2 2 2 0

4 3 2 2 2 2 2 2 2 2 3

37

Oh, ——— girl, what can you say? — 'Cause he's lov - in', touch - in' an -

TAB

2 2 2 2 2 2 4 4 4 4 5 5 5 5

0 0 0 0 0 0 2 2 2 2 3 3 3 3

4 3 2 2 2 2 3 3 3 3 3 3 3 3

39

oth - er. ———

Now it's your turn, girl, ——— to cry. ———

TAB

2 2 2 2 2 2 4 4 4 4 5

0 0 0 0 0 0 2 2 2 2 3

4 3 2 2 2 2 3 3 3 3 3

Outro:

41 A

Na, na, na, na, na, na, na, na, na, na, na.

TAB

43 F#m G

Na, na, na, na, na, na, na, na, na, na, na.

TAB

45 A

Elec. Gtr. 1 cont. simile

Na, na, na, na, na, na, na, na, na, na, na. Na, na, na, na, na, na.

48 F#m G A

na, na, na, na, na. Na, na, na, na, na, na. na, na, na, na, na.

51 F#m G

Na, na, na, na, na, na, na, na, na, na, na.

Elec. Gtr. 2 (w/light dist.)

f
w/slide

TAB

53 **A**

Na, na, na, na, na, na, na, na, na, na, na.

TAB

14	14	14	14	14	14	14	14	14	14	14
14	14	14	14	14	14	14	14	14	14	14
14	14	14	14	14	14	14	14	14	14	14

55 **F#m** **G**

Na, na, na, na, na, na, na, na, na, na, na.

TAB

12/14	14	14	12/14	14	14	14	12	14	14	12	14
12/14	14	14	12/14	14	14	14	12	14	14	12	14
12/14	14	14	12/14	14	14	14	12	14	14	12	14

57 **A**

Na, na, na, na, na, na, na, na, na, na, na.

TAB

4	4	(4)	2	4	4	4	(4)	2	4
---	---	-----	---	---	---	---	-----	---	---

w/o slide

P.H.

59 **F#m** **G**

Na, na, na, na, na, na, na, na, na, na, na.

TAB

2	4	5	5	4	2	2	4	4	2	4	4	2	5	5
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

P.H.

61 A

Na, na, na, na, na, na, na, na, na, na.

w/slide

T	12/14	14	14	12/14	14	14	14	12											
A	12/14	14	14	12/14	14	14	14	12											
B	12/14	14	14	12/14	14	14	14	12											

63 F#m G

Na, na, na, na, na, na, na, na, na, na.

T	14	12	14	12	14	12	14	12	14	12	9	7	5	7	7	6	7	5	7	7	7	0	x	x
A	14	12	14	12	14	12	14	12	14	12	9	7	5	7	7	6	7	5	7	7	7	0	x	x
B	14	12	14	12	14	12	14	12	14	12	9	7	5	7	7	6	7	5	7	7	7	0	x	x

65 A

Na, na, na, na, na, na, na, na, na, na.

T	12/14	14	14	12/14	14	14	14	3	2	2	12/14	14	14	12/14	14	14	3	2	2			
A	12/14	14	14	12/14	14	14	14	3	2	2	12/14	14	14	12/14	14	14	3	2	2			
B	12/14	14	14	12/14	14	14	14	3	2	2	12/14	14	14	12/14	14	14	3	2	2			

Band tacet

67 (A) (F#m) (G)

Na, na, na, na, na, na, na, na, na, na.

OPEN ARMS

Words and Music by
JONATHAN CAIN and STEVE PERRY

Moderately slow ♩ = 96

Intro:

D

A/C#

G/B

Piano cue



Verse:

D

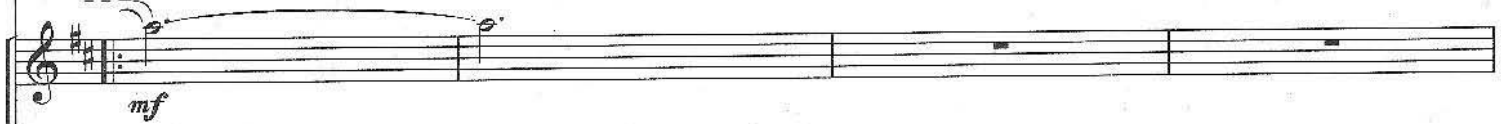
A/C#

G/B



1. Ly - ing be - side you, here in the dark;
2. Liv - ing with - out you, liv - ing a - lone,

*Elec. Gtr. (w/dist.)



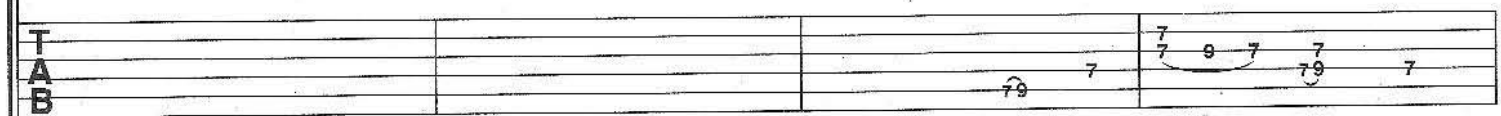
mf



*Elec. Gtr. tacet meas. 9-24, 1st time only (enter at Pre-Chorus).
Elec. Gtr. is a composite arrangement.



feel - ing your heart beat with mine.
this emp - ty house seems so cold.



17 D A/C# G/B

Soft - ly — you whis - per; you're so — sin - cere.
 Want - ing — to hold — you, want - ing — you near;

hold — — — — — hold — — — — — hold — — — — —

T 7 2 3
 A 7 2 3
 B 9 2 0

21 Bm A G

How could our love be so blind? We
 how much I want - ed you home. But

(hold) — — — — — hold — — — — — hold — — — — —

T 2 2 4
 A 3 2 5
 B 4 0 5

*Elec. Gtr. enters.

Pre-chorus:

25 Em Bm

sailed on — to - geth - er, we drift - ed — a - part, and
 now that — you've come back, turned night in - to day, —

T 0 2 4
 A 0 2 4
 B 2 2 4

29 D A G A/G

here you are by my side.
 I need you to stay.

T 3 2 3 2
 A 2 2 0 2
 B 0 2 3 3

Chorus:

33 G A/G D

So, now I come to you with

TAB 12 14 3 2/4
12 14 3
12 14 3
16 10 0

37 F#m7 G

o - pen arms; noth - ing to hide, be -

hold - -

TAB 2 3 3 3
2 3 3 3
4 3 3 3
2 3 3 3

41 C9 D

lieve what I say. So, here I am with

(hold) - - - - -

TAB 5 3 3 3 3 2/4
3 3 3 3 3
3 3 3 3 3
2 3 3 3 3

45 F#m7 G

o - pen arms; hop - ing you'll see what your

TAB 2 3 3 3 3 3
2 3 3 3 3 3
4 3 3 3 3 3
2 3 3 3 3 3

49 C9

love means to me o - pen arms.

1. D

TAB

10 12 14 10 10

53 A/C# G/B Bm A G

TAB

10 12 9 10 9 10 9 10 11 10

59 2. D D7/C

arms.

TAB

10 12 14 10 10 10 12 14 10 10

63 G/B C9 D

rit. hold

TAB

10 12 14 10 10 11 10 9 11

SEND HER MY LOVE

Moderately ♩ = 126

Intro:

Keybds.

Words and Music by
JONATHAN CAIN and STEVE PERRY

Drums

2

D/C

Rhy. Fig. 1

Elec. Gtr. 1 (w/light dist. & chorus)

Em

5

f

TAB

6 7 7 5 (5) 7 8 7 7 9 (9) 2

D/C

Em

end Rhy. Fig. 1

9

TAB

8 7 7 5 (5) 7 8 7 7 9 (9) 2

Verse:

Elec. Gtr. 1 substitute w/Rhy. Fig. 1, 2nd time only

D/C

Em

13

1. It's been so long since I've seen her face.
2. The same ho tel, the same old room;

mf

TAB

3 2 3 0 2 3 3 2 3 0 0 4 0 0

D/C

Em

17

You say she's do-in' fine.
I'm on the road a gain.

TAB

3 2 3 0 2 3 3 2 3 0 0 4 0 0

21 D/C

Em

I still re call
She need-ed so much more
a sad ca to;
than I could give.

TAB

25 C Em Bm C

how it hurt so bad to see her cry.
We knew our love could not pre-tend.

hold

TAB

29 Em Bm7

I did-n't want to say good - bye.
Bro - ken hearts can al - ways mend.

TAB

Chorus:

33 Em D/F# C Am

Send her my love; mem - o - ries re - main. Send her my

Rhy. Fig. 2

hold throughout

TAB

37 Em D/F# C Am

love; ros - es nev - er _____ fade. _____

TAB

41 Em D/F# C(9) D/F#

1. Send her my love. _____ love. _____

2. love. _____

end Rhy. Fig. 2

TAB

Bridge:

46 C Em

Call - in' out her name, I'm dream - in' re - flec - tions of a face I'm see - in'.

TAB

50 C Bm7

It's her voice that keeps on haunt - ing me. _____

TAB

Guitar Solo:

w/Rhy. Fig. 2 (Elec. Gtr. 1) 1st 4 meas. only, 4 times, simile

54 Elec. Gtr. 2 (w/light dist.)

Em D/F# C Am

f

7/9 9 10 10 7 (7) 9 9 7 8 7 7

58

Em D/F# C Am

9 10 10 10 10 12 15 15 14 (14) 15 14 12 (12) 11 15

62

Em D/F# C Am

16 17 17 17 14 14 (14) 17 17 14 15 14 15 14

66

Em D/F# C Am

Send her, send her my

16 17 17 17 15 17 (17) 15 17

Outro:

w/Rhy. Fig. 2 (Elec. Gtr. 1) 1st 4 meas. only, simile

70

Em D/F# C Am

love; ros - es nev - er fade...

19 17 19 17 19 17 19 22 19 17 19 17

w/Rhy. Fig. 2 (Elec. Gtr. 1) simile

74

Em D/F# C Am

Mem - o - ries re - main;

(8va)

TAB

19 17 19 17 19 17 19 22 19 22 19

78

Em D/F# C Am

send her, send her my

(8va)

TAB

19 17 19 17 19 17 19 22 19 17 19 17

82

Em D/F#

Freely

C(9)

Elec. Gtr. 1

love.

(8va)

TAB

19 17 19 17 19 17 19 22 17 22 22 22 20 20 19 19 20 20 19 19 20 21

86

(8va)

TAB

19 19 20 19 19 19 20 21

SEPARATE WAYS (WORLDS APART)

Words and Music by
JONATHAN CAIN and STEVE PERRY

Moderately ♩ = 132

Intro:

Em
Synth. Cue
8va



Band enters

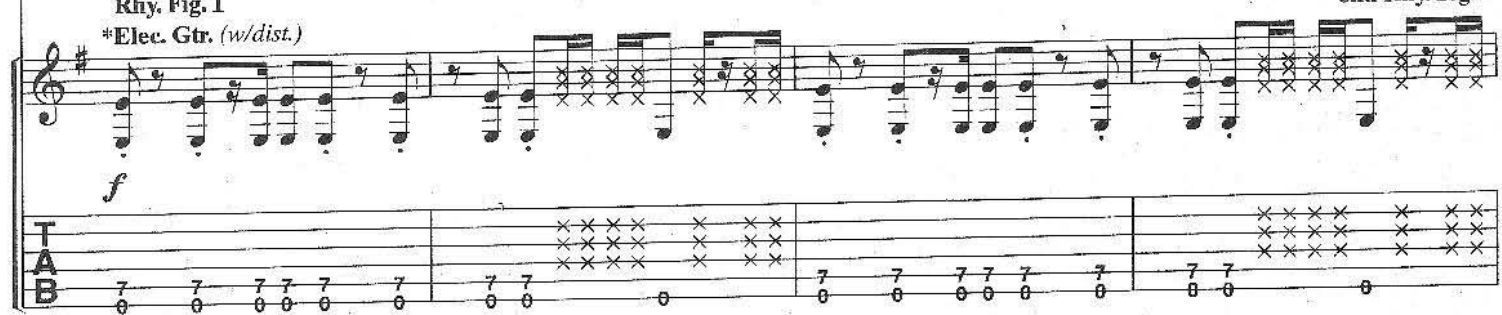


Rhy. Fig. 1

*Elec. Gtr. (w/dist.)

end Rhy. Fig. 1

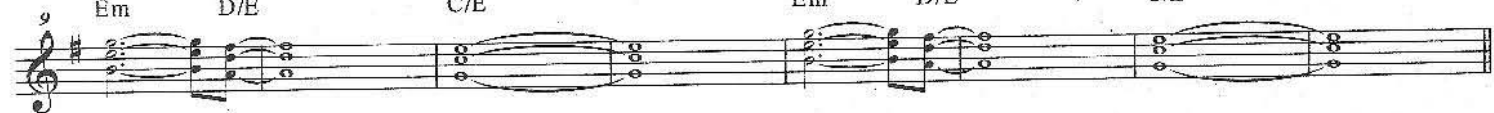
f



*Composite arrangement.

w/Rhy. Fig. 1 (Elec. Gtr.) 2 times

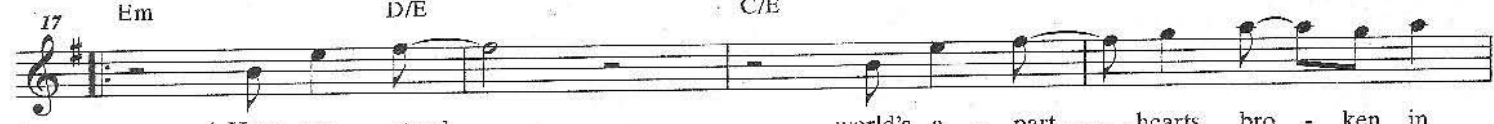
Em D/E C/E Em D/E C/E



Verse:

w/Rhy. Fig. 1 (Elec. Gtr.) 3 times

Em D/E C/E



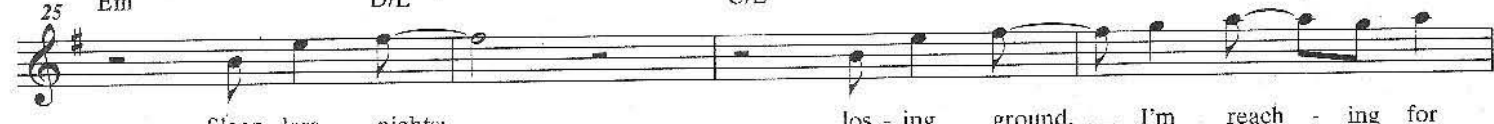
1. Here we stand, world's a - part, hearts bro - ken in
2. Trou - bled times; caught be - tween con - fu - sion and

Em D/E C/E



two, two, two,
pain, pain, pain,

Em D/E C/E



Sleep - less nights; los - ing ground, I'm reach - ing for
Dis - tant eyes; pro - mis - es we made were in

Separate Ways (Worlds Apart) - 7 - 1

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29

Em D/E C/E Am7 Bm7

you, you, you.
vain, in vain, in vain. Feel-in' that it's
If you must

Elec. Gtr.

TAB

Pre-chorus:

33

Cmaj9 D Am7

gone can change your mind.
go. I wish you love.

TAB

36

Bm7 Cmaj9 D

If we can't go on to sur - vive
You'll nev - er walk a - lone. Take care,

TAB

39

Am7 Bm7 Cmaj9

the tide, love di - vides.
my love; miss you, love.

TAB

Chorus:

42 **Em** **D**

Some-day love will find you. Break those chains that bind you.

Rhy. Fig. 2

TAB

46 **Cmaj7** **Am7** **D5** **D#5**

One night will re-mind you how we touched and went our sep-'rate ways.

end Rhy. Fig. 2

TAB

w/Rhy. Fig. 2 (Elec. Gtr.)

50 **Em** **D**

If he ev-er hurts you, true love won't de-sert you.

54 **Cmaj7** **Am7** **D5** **D#5**

You know I still love you though we touched and went our sep-'rate ways.

1. **D5** **D#5**

w/Rhy. Fig. 1 (Elec. Gtr.) 2 times

58 **Em** **D/E** **C/E**

Synth. Cue

62 **Em** **D/E** **C/E** **D5** **D#5**

our sep-'rate ways.

2. **D5** **D#5**

Guitar Solo:

67

Em

D

TAB

16 17 19 20 16 17 19 20

71

Cmaj7

8va

Am7

D5

D#5

TAB

20 (20) 17 19 20 17 19 17 15 17 15 14 15 12 13 14 11 (11)

75

Em

D

TAB

16 17 19 20 16 17 19 20

79

Cmaj7

8va

TAB

20 (20) 17 7 14 15 17 15 14 15 17 15 14 15 19 19 19 19 19 19 17 15 14 15 14 15 12 15 (15) 13

81

Am7

D5

D#5

TAB

13 10 12 10 13 10 12 7 8 7 5 8 5 8 5 8 5 7 5 7 7 9 7 7 (9) 9 (9)

Interlude:

83 Em G

87 C Am

91 Em D

95 C Bsus

Whoa!

Chorus:

w/Rhy. Fig. 2 (Elec. Gtr.)

99 Em D

Some-day love will find you. Break those chains that bind you.

103 Cmaj7 Am7 D5 D#5

One night will re - mind you.

w/Rhy. Fig. 2 (Elec. Gtr.) 1st 4 meas. only

107 Em D

If he ev - er hurts you, true love won't de - sert you.

111 Cmaj7 Am7 D5 D#5

You know I still love you.

Elec. Gtr.

TAB

5	5	5	5	8	8	8	8	8	8
5	5	5	5	8	8	8	8	8	8
5	5	5	5	8	8	8	8	8	8

115 Em D

I still love you, girl. I real - ly love you, girl.

TAB

16	17	19	20	16	17	19	20
----	----	----	----	----	----	----	----

119 Cmaj7 Am7 D5 D#5

8va

TAB

20	(20)	17	19	20	17	19	17	15	17	15	14	15	12	13	14	11
----	------	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----

123 Em D

And if he ev - er hurts you, true love won't de - sert you.

TAB

127 Cmaj7 Am7 D5 D#5

8va

TAB

131 Em

No! No!

TAB

WHO'S CRYING NOW

Moderately ♩ = 120

Words and Music by
JONATHAN CAIN and STEVE PERRY

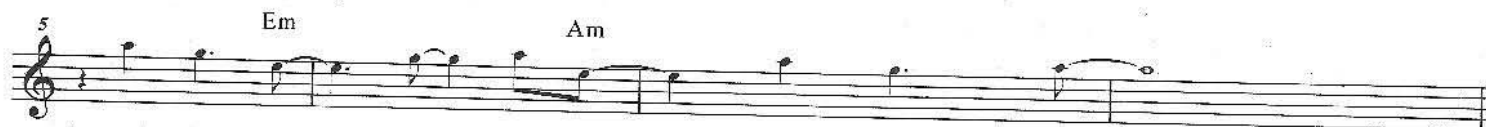
Intro:

Am

Piano cue

Fmaj7

Dm



Verse:

Am

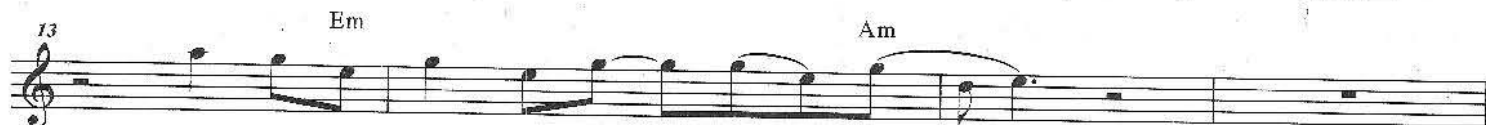
Fmaj7

Dm

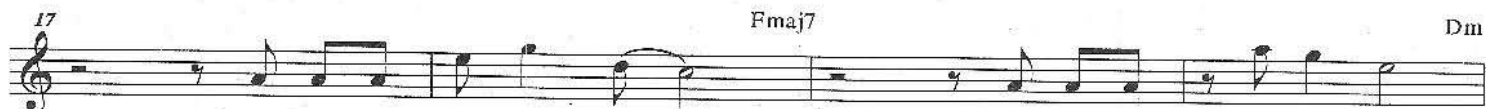


1. It's been a mys - ter - y,
2. So man - y storm - y nights,

and still they try to see
so man - y wrongs or rights;



why some-thing good can hurt so bad.
nei - ther could change their head - strong ways.



Caught on a one - way street,
And in a lov - er's rage,

the taste of bit - ter - sweet;
they tore an - oth - er page.

Em

Am

w/Fill 1 (Elec. Gtr. 1) 2nd time only

Am

Acous. Gtr.

mp



love will sur - vive some - how, some way.
The fight - ing is worth the love they save.

Fill 1

Elec. Gtr. 1 (clean-tone w/delay & chorus)



mp

hold

T
A
B

9 5 8 5

Chorus:



One love feeds the fire. One heart burns de-sire.

*Acous. Gtr. tacet 1st 6 meas. of chorus, 3rd time only.

w/Fill 1 (Elec. Gtr. 1)



I won-der who's cry-ing now?



Two hearts born to run. Who'll be the lone ly one?

To Coda 1.

w/Fill 1 (Elec. Gtr. 1)



I won-der who's cry-ing now?

2.

w/Fill 1 (Elec. Gtr. 1)

Bridge:

Band tacet



Acous. Gtr.

On-ly so man-y tears you can

Am Fmaj7 Dm

45 cry till the heart - ache is o - ver; and

C G Bb

49 now you can say your love will nev - er die.

Interlude:

Band cont. tacet

Am Fmaj7 Dm

53 w/Intro piano cue

Whoa,

Em Am

57 whoa.

w/Fill 1 (Elec. Gtr. 1)

D.S. al Coda

Coda

w/Fill 1 (Elec. Gtr. 1)

Am

61

Elec. Gtr. 2 (w/light dist.)

TAB

15

Guitar Solo:

Am

Fmaj7

Dm

(8^{va})

63 Acous. Gtr. cont. chorus fig. simile

63 15 15 13 15 12 15 15 15 13 15 12 15

G6

Am

w/Fill 1 (Elec. Gtr. 1)

(8^{va})

67 15 15 13 15 12 14 12 (12) (12) (12) (12) (12) (12) (12) (12) (12) (12) (12) (12) 15

Fmaj7

Dm

(8^{va})

71 15 15 13 15 15 15 15 13 15 15 15

w/Fill 1 (Elec. Gtr. 1)

G6

Am

(8^{va})

75 15 15 13 15 12 14 12 (12) (12) (12) (12) (12) (12) (12) (12) (12) (12) (12) 12 14

79 Fmaj7 Dm

TAB

14 (14)	14 12	12 10 12	12 10 12 (12) 10	12 12 14 12 14
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G6 Am w/Fill 1 (Elec. Gtr. 1)

83 8va

TAB

12 13 12 14	12 13 15 15 15	13 15 17 17 17 17	17 17 17 17 17 17	17 (17) 15 17
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Fmaj7 Dm

87 8va

TAB

17 15 17 17 (17) 15	17 (17) 15 17 15 17	17 15 17 17 (17) 15 17	17 15 17 17 15 17
---------------------	---------------------	------------------------	-------------------

G6 Am w/Fill 1 (Elec. Gtr. 1)

91 8va

TAB

17 (17) 15 17	15 17 15 16 (16) 14 16 17	16 16 14 17 14 16 14	15 (14)
---------------	---------------------------	----------------------	---------

Begin fade

Fmaj7

Dm

(8va)

95

TAB

w/Fill 1 (Elec. Gtr. 1)

G6

Am

(8va)

99

TAB

Fmaj7

Dm

(8va)

103

TAB

Fade out

w/Fill 1 (Elec. Gtr. 1)

G6

Am

(8va)

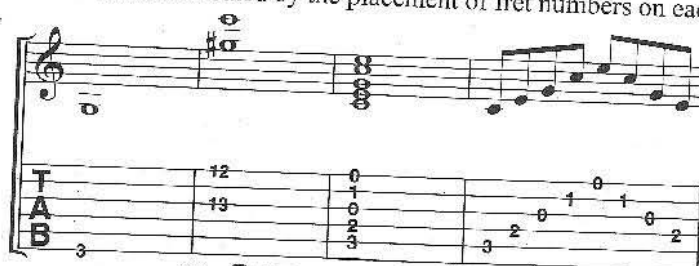
107

TAB

GUITAR TAB GLOSSARY

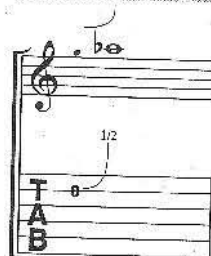
TABLATURE EXPLANATION

TAB illustrates the six strings of the guitar. Notes and chords are indicated by the placement of fret numbers on each string.



String (6), 3rd fret String (1), 12th fret String (3), 13th fret A "C" chord C chord arpeggiated

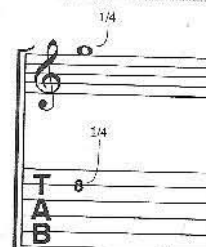
BENDING NOTES



Half Step:
Play the note and bend string one half step (one fret).



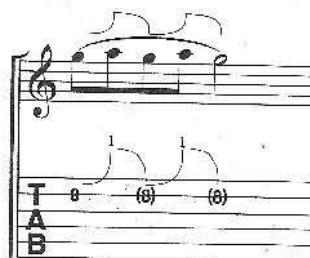
Whole Step:
Play the note and bend string one whole step (two frets).



**Slight Bend/
Quarter-Tone Bend:**
Play the note and bend string sharp.

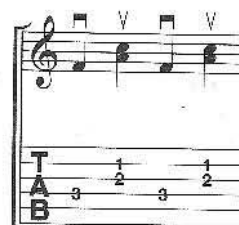


Prebend and Release:
Play the already-bent string, then immediately drop it down to the fretted note.



Bend and Release:
Play the note and bend to the next pitch, then release to the original note. Only the first note is attacked.

PICK DIRECTION



Downstrokes and Upstrokes:
The downstroke is indicated with this symbol (▣) and the upstroke is indicated with this (V).

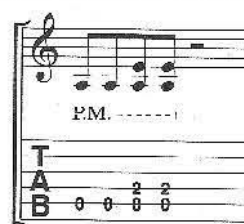
ARTICULATIONS



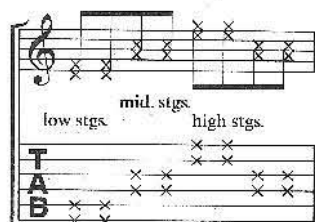
Hammer On:
Play the lower note, then "hammer" your finger to the higher note. Only the first note is plucked.



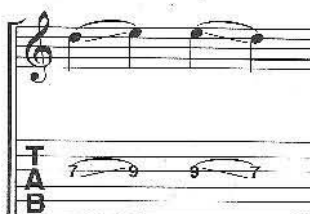
Pull Off:
Play the higher note with your first finger already in position on the lower note. Pull your finger off the first note with a strong downward motion that plucks the string—sounding the lower note.



Palm Mute:
The notes are muted (muffled) by placing the palm of the pick hand lightly on the strings, just in front of the bridge.



Muted Strings:
A percussive sound is produced by striking the strings while laying the fret hand across them.



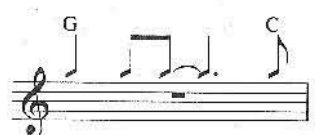
Legato Slide:
Play the first note and, keeping pressure applied on the string, slide up to the second note. The diagonal line shows that it is a slide and not a hammer-on or a pull-off.

HARMONICS

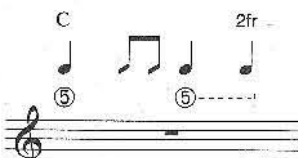


Natural Harmonic:
A finger of the fret hand lightly touches the string at the note indicated in the TAB and is plucked by the pick producing a bell-like sound called a harmonic.

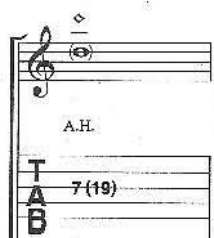
RHYTHM SLASHES



**Strum Marks/
Rhythm Slashes:**
Strum with the indicated rhythm pattern. Strum marks can be located above the staff or within the staff.



Single Notes with Rhythm Slashes:
Sometimes single notes are incorporated into a strum pattern. The circled number below is the string and the fret number is above.



Artificial Harmonic:
Fret the note at the first TAB number, lightly touch the string at the fret indicated in parens (usually 12 frets higher than the fretted note), then pluck the string with an available finger or your pick.